IN THE CLAIMS:

Claim 1 (currently amended): Method for the program-controlled visually perceivable representation of a music composition ~~, especially a telephone or cell phone ring tone sequence~~ on the display of an electronic device, ~~especially a cell phone,~~ by means of control electronics with a processor integrated into the ~~cell phone, **characterized in that**~~ device, the method comprising the steps of:

reproducing [-] the music composition ~~respectively the ring tone sequence are reproduced~~ in a program-controlled manner on the display of the electronic device by a multitude of two-dimensional or three-dimensional color elements ~~(colored area-elements respectively colored space-elements)~~ which are equal to the number of tones and/or meters of the music composition ~~respectively the ring tone sequence~~ and which are, in accordance with the tone and/or meter sequence of the music composition ~~respectively the ring tone sequence~~, chronologically configured on the display as follows:

forming the [- The] background of every color element on the display ~~is formed~~ in a basic color which is assigned to the major or minor key of the music tone and/or music meter, which corresponds to the color element, in a color circle of fifths of the basic colors of all major and minor keys each of which has twenty-four colored circular segments of the same size, whereby in the color circle of fifths the keys are - starting from the circular segment lying in its zenith - relating to the twenty-four successive segments in clockwise direction, set as follows:

C major and A minor	1st segment
G major and E minor	2nd segment
D major and B minor	3rd segment

A major and F sharp minor   4th segment

E major and C sharp minor   5th segment

B major and G sharp minor   6th segment

F sharp major and D sharp minor   7th segment

C sharp major and A sharp minor   8th segment

G sharp major and E sharp minor   9th segment

D sharp major and B sharp minor   10th segment

A sharp major and F double-sharp minor   11th segment

E sharp major and C double-sharp minor   12th segment

B sharp major and G double-sharp minor/

D double-flat major and BB minor   13th segment

A double-flat major and F flat minor   14th segment

E double-flat major and C flat minor   15th segment

BB major and G flat minor   16th segment

F flat major and D flat minor   17th segment

C flat major and A flat minor   18th segment

G flat major and E flat minor   19th segment

D flat major and B minor   20th segment

A flat major and F minor   21st segment

E flat major and C minor   22nd segment

B major and G minor   23rd segment

F major and D minor   24th segment

whereby one of twelve basic colors, which are different from one another, of the color circle of fifths is assigned to each of the segments 1st to 12th 1. to 12. and each of the

segments 13th to 24th ~~13. to 24.~~, and whereby, for the color circle of fifths, the sequence

of the twelve different basic colors assigned to the segments 1st to 12th ~~1. to 12.~~ and the

sequence of the twelve different basic colors assigned to the segments 13th to 24th ~~13. to~~

~~24.~~ is the same and the sequence of the selected twelve basic colors within the twelve

segments of every semi-circle can be varied,

showing on the background of the display, [-] the colored two-dimensional [area-]

element ~~respectively~~ or colored three-dimensional ~~space~~ element assigned to every tone

and/or meter of the music composition ~~respectively the ring tone sequence is shown on the~~

~~background of the display~~ in the basic color of the color circle of fifths assigned to this tone

and/or meter in a color which is selected according to the respective position of the tone

and/or meter in the scale of the major or minor key of the music composition ~~respectively~~

~~the ring tone sequence~~ from one of the 48 color key scales, which consists, in accordance

with the scale consisting of seven tones in each individual case, of always seven colors

which are displayed as colored square level-elements, which are always evenly spaced

with respect to one another, on the background of a color which is, by the construction of

the color circle of fifths, determined for every respective major key and the parallel minor

key pertaining to it, whereby the colors of the major and minor color key scales refer always

to only one major key with the parallel minor key pertaining to it and where, with regard to

the color key scales, the color of the first levels of the respective major key corresponds

always to the basic color of the respective major keys, while with regard to the respective

parallel minor key the color of the third level corresponds always to the basic color of the

respective minor color-shade scale and whereby the seventh level ~~(seventh level-element)~~

of the respective color scale of the minor keys is always equipped with a frame-like

designation the color of which is determined – in accordance with the designation of the

sharpening of the seventh level in the harmonic minor scale by an accidental – in the tone

sharpening by the color of the next higher level of the tone to be sharpened or with regard

to the tone flattening by the color of the next lower level of the tone to be flattened,

designating [-] rests in the music composition ~~respectively the ring tone sequence~~

in the colored two-dimensional [area-] element ~~respectively~~ or the colored three-

dimensional ~~space~~ element ~~are always designated~~ by long black symbols;

reproducing [-] the length of every tone and/or meter of the music composition

~~respectively the ring tone sequence is~~ in each case ~~reproduced~~ as a proportionally long

circular segment respectively part of the colored two-dimensional [area-] element

~~respectively~~ or the colored three-dimensional ~~space~~ element, configured in the assigned

color, and

providing at least one symbol [-] in every colored two-dimensional [area-] element

~~respectively~~ or colored three-dimensional ~~space~~ element, which is assigned to a tone

and/or meter of the music composition ~~respectively the ring tone sequence, at least one~~

~~symbol is provided~~ which defines the octave within which the tone is positioned.

Claim 2 (currently amended):   Method according to ~~patent~~ claim 1, wherein

~~**characterized in that**~~ for the twelve different colors assigned to the segments 1st to 12th

~~respectively~~ or the segments 13th to 24th ~~13. to 24.~~ of the color circle of fifths the colors

green; yellow-green; yellow; orange-yellow; vermilion, purple; violet-red, violet; violet-blue;

cobalt-blue, and turquoise are selected whereby the sequence of these colors changes for

the color circle of fifths in the segments 1st to 12th ~~respectively~~ or the segments 13th to 24th

~~13. to 24.~~

Claim 3 (currently amended):   Method   according   to claim 1, <u>wherein</u> ~~characterized in that~~ the two-dimensional colored [area-] element assigned to every tone and/or meter of the music composition ~~respectively the ring tone sequence~~ is configured as an ellipse, circle, triangle, square, rectangles, any polygon or part of these, line, dot, any two-dimensional contour-form, or part of a two-dimensional puzzle-image or photos.

Claim 4 (currently amended):   Method   according   to claim 1, <u>wherein</u> ~~characterized in that~~ the three-dimensional colored ~~space-~~ element assigned to every tone and/or meter of the music composition ~~respectively the ring tone sequence~~ is configured as a cube, right parallelepiped, cylinder, bar, pyramid, globe, disk, beam, or part of these, or part of a 3-D-puzzle or body with any 3-D contour-form.

Claim 5 (currently amended):   Method   according   to   claim   [5] <u>1</u>, <u>wherein</u> ~~characterized in that~~ the three-dimensional ~~space-~~ elements assigned to the tones and/or meters of the music composition ~~respectively the ring tone sequence~~ are represented, with the production of a disco-effect, random-generator-like, in a spatially distributed manner on the 3-D-image produced on the display.

Claim 6 (currently amended):   Method   for the program-controlled visually perceivable representation of a music composition on the display of an electronic device by means of control electronics, integrated into the latter, and equipped with a processor, whereby, if required, the music composition is simultaneously reproduced acoustically in an electronic manner<u>, the method comprising the steps of:</u> ~~characterised in that~~

<u>reproducing</u> the music composition ~~is reproduced~~ in a program-controlled manner

on the display of the electronic device by a multitude of ~~colour~~ <u>color</u> graphics which is equal to the number of musical bars of the music composition and which are, in accordance with the bar sequence of the music composition, arranged in succession in each case alone on the display as follows:

<u>forming the</u> ~~-The~~ background of every ~~colour~~ <u>color</u> graphic on the display ~~is formed~~ in a basic ~~colour~~ <u>color</u> which is assigned to the major or minor key of the musical bar which corresponds to the ~~colour~~ <u>color</u> graphic in a ~~colour~~ <u>color</u> circle of fifths of the basic ~~colours~~ <u>colors</u> of all major and minor keys that has twenty-four coloured circular segments lying in its zenith in clockwise direction<u>,</u> [: -] the colour graphic assigned to every musical bar of the music composition [is] <u>being</u> shown on the background of the display in the basic ~~colour~~ <u>color</u> of the ~~colour~~ <u>color</u> circle of fifths assigned to this musical bar in the form of a circular rosette whereby the musical bar is displayed as at least one circular ring ~~(monophonic melody)~~ of the rosette which is – seen in the circumferential direction – in accordance with the species of time divided into parts of the same circular arc;

<u>showing</u> [-] the tones of the musical bar in the rosette-shaped ~~colour~~ <u>color</u> graphic ~~are shown~~ in a ~~colour~~ <u>color</u> which is chosen in accordance with the respective position of every tone in the scale of the major or minor key of the musical bar from one of the 48 ~~colour~~ <u>color</u> key scales listed below, which consists, in accordance with the scale consisting of seven tones in each individual case, of seven ~~colours~~ <u>colors</u> in each individual case, which are displayed in each individual case as respectively ~~coloured~~ <u>colored</u> square level-elements evenly spaced on the background of one ~~colour~~ <u>color</u> which is determined by the construction of the ~~colour~~ <u>color</u> circle of fifths for every respective major and minor key pertaining to it and whereby the ~~colours~~ <u>colors</u> of the major and minor ~~colour~~ <u>color</u> key scales refer always to only one major key with the parallel minor key pertaining to it and with

regard to the ~~colour~~ <u>color</u> key scales the ~~colour~~ <u>color</u> of the first levels of the respective major key corresponds always to the basic ~~colour~~ <u>color</u> of the respective major key, while with regard to the respective parallel minor key the ~~colour~~ <u>color</u> of the third level corresponds always to the basic ~~colour~~ <u>color</u> of the respective minor ~~colour~~ <u>color</u> key scale and whereby always the seventh level ~~(seventh level element)~~ of the respective ~~colour~~ <u>color</u> scale of the minor keys is equipped with a frame-like designation the ~~colour~~ <u>color</u> of which is determined – in accordance with the designation of the sharpening of the seventh level in the harmonic minor scale by an accidental – in the tone sharpening by the ~~colour~~ <u>color</u> of the next higher level of the tone to be sharpened or with regard to the tone flattening by the ~~colour~~ <u>color</u> of the next lower level of the tone to be flattened so that the following applies:

2a)   C major (1) = green (51) ~~(basic colour of the colour scale)~~

Tones: C (1) = green (51); D (5) = yellow (53); E (9) = orange-red (55); F (49) = vermilion (56); G (3) = purple (57); A (7) = violet-blue (60); B (11) = turquoise (62)

2b)   A minor (2) = green (51) ~~(basic colour of the colour scale)~~

Tones: A (2) = violet-blue (60); B (6) = turquoise (62); C (46) = green (51); D (50) = yellow (53); E (4) = orange-red (55); F (44) = vermilion (56); G sharp (12) = purple (57) frame-like designation of the 7th level = violet-blue (60)

3a)   G major (3) = yellow-green (52) ~~(basic colour of the colour scale)~~

Tones: G (3) = yellow-green (52); A (7) = orange-red (55); B (11) = vermilion (56); C (1) = purple (57); D (5) = violet-red (58); E (9) = cobalt-blue (61); F sharp (13) = green (51)

3b)   E minor (4) = yellow-green (52) ~~(basic colour of the colour scale)~~

Tones: E (4) = cobalt-blue (61); F sharp (8) = green (51); G (48) = yellow-green (52);

A (2) = orange-yellow (54); B (6) = vermilion (56); C (46) = purple (57); D sharp (14) = violet-red (58), frame-like designation of the 7th level = cobalt-blue (61)

4a)   D major (5) = yellow (53) (basic colour of the colour scale)

Tones: D (5) = yellow (53); E (9) = orange-red (55); F sharp (13) = purple (57); G (3) = violet-red (58); A (7) = violet (59); B (11) = turquoise (62); C sharp (15) = yellow-green (52)

4b)   B minor (6) = yellow (53) (basic colour of the colour scale)

Tones: B (6) = turquoise (62); C sharp (10) = yellow-green (52); D (50) = yellow (53); E (4) = orange-red (55); F sharp (8) = purple (57); G (48) = violet-red (58); A sharp (16) = violet (59) frame-like designation of the 7th level = turquoise (62)

5a)   A major (7) = orange-yellow (54) (basic colour of the colour scale)

Tones: A (7) = orange-yellow (54); B (11) = vermilion (56); C sharp (15) = violet-red (58); D (5) = violet (59); E (9) = violet-blue (60); F sharp (13) = green (51); G sharp   (17) = yellow (53)

5b)   F sharp minor (8) = orange-yellow (54) (basic colour of the colour scale)

Tones: F sharp (8) = green (51); G sharp (12) = yellow (53); A (2) = orange-yellow (54); B (6) = vermilion (56); C sharp (10) = violet-red (58); D (50) = violet (59); E sharp (18) = violet-blue (60) frame-like designation of the 7th level = green (51)

6a)   E major (9) = orange-red (55) (basic colour of the colour scale)

Tones: E (9) = orange-red (55); F sharp (13) = purple (57); G sharp (17) = violet (59); A (7) = violet-blue (60); B (11) = cobalt-blue (61); C sharp (15) = yellow-green (52);   D sharp (19) = orange-yellow (54)

6b)   C sharp minor (10) = orange-red (55) (basic colour of the colour scale)

Tones: C sharp (10) = yellow-green (52); D sharp (14) = orange-yellow (54); E (4)

= orange-red (55); F sharp (8) = purple (57); G sharp (12) = violet (59); A (2) = violet-blue (60); B sharp (20) = cobalt-blue (61), frame-like designation of the 7th level = yellow-green (52)

7a)   B major (11) = vermilion (56) ~~(basic colour of the colour scale)~~

Tones: B (11) = vermilion (56); C sharp (15) = violet-red (58); D sharp (19) = violet-blue (60); E (9) = cobalt-blue (61); F sharp (13) = turquoise (62); G sharp (17) = yellow (53); A sharp (21) = orange-red (55)

7b)   G sharp minor (12) = vermilion (56) ~~(basic colour of the colour scale)~~

Tones: G sharp (12) = yellow (53); A sharp (16) = orange-red (55); B (6) = vermilion 6); C sharp (10) = violet-red (58); D sharp (14) = violet-blue (60); E (4) = cobalt- blue (61); F double-sharp (22) = turquoise (62) frame-like designation of the 7th level = yellow (53)

8a)   F sharp major (13) = purple (57) ~~(basic colour of the colour scale)~~

Tones: F sharp (13) = purple (57); G sharp (17) = violet (59); A sharp (21) = cobalt-blue (61); B (11) = turquoise (62); C sharp (15) = green (51); D sharp (19) = orange-yellow (54); E sharp (23) = vermilion (56)

8b)   D sharp minor (14) = purple (57) ~~(basic colour of the colour scale)~~

Tones: D sharp (14) = orange-yellow (54); E sharp (18) = vermilion (56); F sharp (8) = purple (57); G sharp (12) = violet (59); A sharp (16) = cobalt-blue (61); B (6) = turquoise (62); C double-sharp (24) = green (51), frame-like designation of the 7th level = orange-yellow (54)

9a)   C sharp major (15) = violet-red (58) ~~(basic colour of the colour scale)~~

Tones: C sharp (15) = violet-red (58); D sharp (19) = violet-blue (60); E sharp (23) = turquoise (62); F sharp (13) = green (51); G sharp (17) = yellow-green (52); A sharp (21) = orange-red (55); B sharp (27) = purple (57)[;]

9b)   A sharp minor (16) = violet-red (58) ~~(basic colour of the colour scale)~~

Tones: A sharp (16) = orange-red (55); B sharp (20) = purple (57); C sharp (10) = violet-red (58); D sharp (14) = violet-blue (60); E sharp (18) = turquoise (62); F sharp (8) = green (51); G double-sharp (28) = yellow-green (52), frame-like designation of the 7th level = orange-red (55)

10a)   G sharp major (17) = violet (59) ~~(basic colour of the colour scale)~~

Tones: G sharp (17) = violet (59); A sharp (21) = cobalt-blue (61); B sharp (27) = green (51); C sharp (15) = yellow-green (52); D sharp (19) = yellow (53); E sharp (23) = vermilion (56); F double-sharp (63) = violet-red (58)

10b)   E sharp minor (18) = violet (59) ~~(basic colour of the colour scale)~~

Tones: E sharp (18) = vermilion (56); F double sharp (22) = violet-red (58); G sharp (12) = violet (59); A sharp (16) = cobalt-blue (61); B sharp (20) = green (51); C sharp (10) = yellow-green (52); D double-sharp (64) = yellow (53), frame-like designation of the 7th level = vermilion (56)

11a)   D sharp major (19) = violet-blue (60) ~~(basic colour of the colour scale)~~

Tones: D sharp (19) = violet-blue (60); E sharp (23) = turquoise (62); F double-sharp (63) = yellow-green (52); G sharp (17) = yellow (53); A sharp (21) = orange-yellow (54); B sharp (27) = purple (57); C double-sharp (65) = violet (59)

11b)   B sharp minor (20) = violet-blue (60) ~~(basic colour of the colour scale)~~

Tones: B sharp (20) = purple (57); C double-sharp (24) = violet (59); D sharp (14) = violet-blue (60); E sharp (18) = turquoise (62); F double-sharp (22) = yellow-green (52); G sharp (12) = yellow (53); A double-sharp (66) = orange-yellow (54), frame-like designation of the 7th level = purple (57)

12a)   A sharp major (21) = cobalt-blue (61) ~~(basic colour of the colour scale)~~

Tones: A sharp (21) = cobalt-blue (61); B sharp (27) = green (51); C double-sharp (65) = yellow (53); D sharp (19) = orange-yellow (54); E sharp (23) = orange-red (55); F double-sharp (63) = violet-red (58); G double-sharp (67) = violet-blue (60)

12b)   F double- sharp minor (22) = cobalt-blue (61) (basic colour of the colour scale)

Tones: F double-sharp (22) = violet-red (58); G double-sharp (28) = violet-blue (60); A sharp (16) = cobalt-blue (61); B sharp (20) = green (51); C double-sharp (24) = yellow (53); D sharp (14) = orange-yellow (54); E double-sharp (68) = orange-red (55), frame-like designation of the 7th level = violet-red (58)

13a)   E sharp major (23) = turquoise (62) (basic colour of the colour scale)

Tones: E sharp (23) = turquoise (62); F double-sharp (63) = yellow-green (52); G double-sharp (67) = orange-yellow (54); A sharp (21) = orange-red (55); B sharp (27) = vermilion (56); C double-sharp (65) = violet (59); D double-sharp (69) = cobalt-blue (61)

13b)   C double-sharp minor (24) = turquoise (62) (basic colour of the colour scale)

Tones: C double-sharp (24) = violet (59); D double-sharp (64) = cobalt-blue (61); E sharp (18) = turquoise (62); F double-sharp (22) = yellow-green (52); G double-sharp (28) = orange-yellow (54); A sharp (16) = orange-red (55); B double-sharp (70) = vermilion (56), frame-like designation of the 7th level = violet (59)

14a)   F major (49) = turquoise (62) (basic colour of the colour scale)

Tones: F (49) = turquoise (62); G (3) = violet-blue (60); A (7) = violet-red (58); B flat (47) = purple (57); C (1) = vermilion (56); D (5) = yellow (53); E (9) = green (51)

14b)   D minor (50) = turquoise (62) (basic colour of the colour scale)

Tones: D (50) = yellow (53); E (4) = green (51); F (44) = turquoise (62); G (48) = violet-blue (60); A (2) = violet-red 58); B flat (42) = purple (57); C sharp (10) = vermilion (56),   frame-like designation of the 7th level = yellow (53)

15a)   B flat major (47) = cobalt-blue (61) ~~(basic colour of the colour scale)~~

Tones: B flat (47) = cobalt-blue (61); C (1) = violet (59); D (5) = purple (57); E flat (45) = vermilion (56); F (49) = orange-red (55); G (3) = yellow-green (52); A (7) = turquoise (62)

15b)   G minor (48) = cobalt-blue (61) ~~(basic colour of the colour scale)~~

Tones: G (48) = yellow-green (52); A (2) = turquoise (62); B flat (42) = cobalt-blue (61); C (46) = violet (59); D (50) = purple (57); E flat (40) = vermilion (56); F sharp (8) = orange-red (55), frame-like designation of the 7th level = yellow-green (52)

16a)   E flat major (45) = violet-blue (60) ~~(basic colour of the colour scale)~~

Tones: E flat (45) = violet-blue (60); F (49) = violet-red (58); G (3) = vermilion (56); A flat (43) = orange-red (55); B flat (47) = orange-yellow (54); C (1) = green (51); D (5) = cobalt-blue (61)

16b)   C minor (46) = violet-blue (60) ~~(basic colour of the colour scale)~~

Tones: C (46) = green (51); D (50) = cobalt-blue (61); E flat (40) = violet-blue (60); F (44) = violet-red (58); G (48) =vermilion (56); A flat (38) = orange-red (55); B (6) = orange-yellow (54), frame-like designation of the 7th level = green (51)

17a)   A flat major (43) = violet (59) ~~(basic colour of the colour scale)~~

Tones: A flat (43) = violet (59); B flat (47) = purple (57); C (1) = orange-red (55); D flat (41) = orange-yellow (54); E flat (45) = yellow (53); F (49) = turquoise (62); G (3) = violet-blue (60)

17b)   F minor (44) = violet (59) ~~(basic colour of the colour scale)~~

Tones: F (44) = turquoise (62); G (48) = violet-blue (60); A flat (38) = violet (59); B flat (42) = purple (57); C (46) = orange-red (55); D flat (36) = orange-yellow (54); E (4) = yellow (53), frame-like designation of the7th level = turquoise (62)

18a)　D flat major (41) = violet-red (58) ~~(basic colour of the colour scale)~~

Tones: D flat (41) = violet-red; E flat (45) = vermilion (56); F (49) = orange-yellow (54); G flat (39) = yellow (53); A flat (43) = yellow-green (52); B flat (47) = cobalt-blue (61); C (1) = violet (59)

18b)　B flat minor (42) = violet-red (58) ~~(basic colour of the colour scale)~~

Tones: B flat (42) = cobalt-blue (61); C (46) = violet (59); D flat (36) = violet-red (58); E flat (40) = vermilion (56); F (44) = orange-yellow (54); G flat (34) = yellow (53); A (2) = yellow-green (52), frame-like designation of the 7th level = cobalt-blue

19a)　G flat major (39) = purple (57) ~~(basic colour of the colour scale)~~

Tones: G flat (39) = purple (57); A flat (43) = orange-red (55); B flat (47) = yellow (53); C flat (37) = yellow-green (52); D flat (37) = green; E flat (45) = violet-blue (60); F (49) = violet-red (58)

19b)　E flat minor (40) = purple (57) ~~(basic colour of the colour scale)~~

Tones: E flat (40) = violet-blue (60); F (44) = violet-red (58); G flat (34) = purple (57); A flat (38) = orange-red (55); B flat (42) = yellow (53); C flat (32) = yellow-green (52); D (50) = green (51), frame-like designation of the 7th level = violet-blue (60)

20a)　C flat major (37) = vermilion (56) ~~(basic colour of the colour scale)~~

Tones: C flat (37) = vermilion (56); D flat (41) = orange-yellow (54); E flat (45) = yellow-green (52); F flat (35) = green (51); G flat (39) = turquoise (62); A flat (43) = violet (59); B flat (47) = purple (57)

20b)　A flat minor (38) = vermilion (56) ~~(basic colour of the colour scale)~~

Tones: A flat (38) = violet (59); B flat (42) = purple (57); C flat (32) = vermilion (56); D flat (36) = orange-yellow (54); E flat (40) = yellow-green (52); F flat (30) = green (51); G (48) = turquoise (62), frame-like designation of the 7th level = violet (59)

21a) F flat major (35) = orange-red (55) ~~(basic colour of the colour scale)~~

Tones: F flat (35) = orange-red (55); G flat (39) = yellow (53); A flat (43) = green (51); B double-flat (33) = turquoise (62); C flat (37) = cobalt-blue (61); D flat (41) = violet-red (58); E flat (45) = vermilion (56)

21b) D flat minor (36) = orange-red (55) ~~(basic colour of the colour scale)~~

Tones: D flat (36) = violet-red (58); E flat (40) = vermilion (56); F flat (30) = orange-red (55); G flat (34) = yellow (53); A flat (38) = green (51); B double-flat (26) = turquoise (62); C (46) = cobalt-blue (61), frame-like designation of the 7th level = violet-red (58)

22a) B double- flat major (33) = orange-yellow (54) ~~(basic colour of the colour scale)~~

Tones: B double-flat (33) = orange-yellow (54); C flat (37) = yellow-green (52); D flat (41) = turquoise (62); E double-flat (31) = cobalt-blue (61); F flat (35) = violet-blue (60); G flat (39) = purple (57); A flat (43) = orange-red (55)

22b) G flat minor (34) = orange-yellow (54) ~~(basic colour of the colour scale)~~

Tones: G flat (34) = purple (57); A flat (38) = orange-red (55); B double-flat (26) = orange-yellow (54); C flat (32) = yellow-green (52); D flat (36) = turquoise (62); E double-flat (71) = cobalt-blue (61); F (44) = violet-blue (60), frame-like designation of the 7th level = purple (57)

23a) E double-flat major (31) = yellow (53) ~~(basic colour of the colour scale)~~

Tones: E double-flat (31) = yellow (53); F flat (35) = green (51); G flat (39) = cobalt-blue (61); A double-flat (29) = violet-blue (60); B double-flat (33) = violet (59); C flat (37) = vermilion (56); D flat (41) = orange-yellow (54)

23b) C flat minor (32) = yellow (53) ~~(basic colour of the colour scale)~~

Tones: C flat (32) = vermilion (56); D flat (36) = orange-yellow (54); E double-flat (71)

= yellow (53); F flat (30) = green (51); G flat (34) = cobalt-blue (61); A double-flat (72) = violet-blue (60); B flat (42) = violet (59), frame-like designation of the 7th level = vermilion (56)

24a)   A double-flat major (29) = yellow-green (52) (basic colour of the colour scale)

Tones: A double-flat (29) = yellow-green (52); B double-flat (33) = turquoise (62); C flat (37) = violet-blue (60); D double-flat (25) = violet (59); E double-flat (31) = violet-red (58); F flat (35) = orange-red (55); G flat (39) = yellow (53)

24b)   F flat minor (30) = yellow-green (52) (basic colour of the colour scale)

Tones: F flat (30) = orange-red (55); G flat (34) = yellow (53); A double-flat (72) = yellow-green (52); B double-flat (26) = turquoise (62); C flat (32) = violet-blue (60); D double-flat (73) = violet (59); E flat (40) = violet-red (55), frame-like designation of the 7th level = orange-red (55)

25a)   D double-flat major (25) identical to B sharp major (27) = green (51) (basic colour of the colour scale)

Tones: D double-flat (25) (B sharp (27)) = green (51); E double-flat (31) (C double-sharp (65) = cobalt-blue (61); F flat (35) (D double-sharp (69) =violet (59); G double-flat (76) (E sharp (23)) = violet-red (58); A double-flat (29) (F double-sharp (63) = purple (57); B double-flat (33) (G double-sharp (67)) =orange-yellow (54); C flat (37) (A double-sharp 75) = yellow-green (52)

25b)   B double-flat minor (26) identical to G double-sharp minor (28) = green (51) (basic colour of the colour scale)

Tones: B double-flat (26) (G double-sharp (28)) = orange-yellow (54); C flat (32) (A double-sharp (66)) = yellow-green (52); D double-flat (73) (B sharp (20)) = green (51); E double-flat (71) (C double-sharp (24)) = cobalt-blue (61); F flat (30) (D double-sharp (64))

= violet (59); G double-flat (77) (E sharp (18)) = violet-red (58); A flat (38) (F triple-sharp (74)) = purple (57), frame-like designation of the 7th level = orange-yellow (54)

identifying [-] rests in the musical bar of the rosette-shaped ~~colour~~ color graphic ~~are always identified~~ in black in the at least one circular ring;

reproducing [-] the length of every tone and/or every rest of a musical bar is in each case ~~reproduced~~ as a proportionally long circular segment, arranged in the assigned ~~colour~~ color, of the at least one circular ring of the rosette-shaped ~~colour~~ color graphic, and

providing at least one symbol [-] in every ~~colour~~ color field of the circular ring which is assigned to a tone in the musical bar, ~~at least one symbol is provided~~ which defines the octave within which the tone is positioned.

Claim 7 (currently amended):   Method according to ~~one of the~~ claim 1, ~~characterised in that~~ wherein the music composition is simultaneously reproduced acoustically in an electronic manner.

Claim 8 (currently amended):   Method according to claim 6, ~~characterised in that~~ wherein the rosette-shaped ~~colour~~ color graphic of every musical bar of the music composition is arranged with a multitude of concentric circular rings which corresponds to the number of parts of the latter whereby the pitch of the individual parts is assigned to the concentric circular rings in such a manner that, beginning from the innermost circular ring to the outermost circular ring, the part descends from the in each case highest register to the in each case lowest register of the musical bar.

Claim 9 (currently amended): Method according to ~~one of the~~ claim 6, ~~characterised in that~~ wherein a graphic symbol which makes the species of time of the relevant musical bar stand out optically in each case is provided in the centre of the rosette-shaped ~~colour~~ color graphic.

Claim 10 (currently amended): Method according to ~~one of the~~ claim 6, ~~characterised in that~~ wherein a mobile phone is chosen as the electronic device.

Claim 11 (currently amended): Method according to ~~one of the~~ claim 6, ~~characterised in that~~ wherein an electronic watch is chosen as the electronic device the face of which is used as display for the program-controlled, visually perceivable representation of always one rosette-shaped ~~colour~~ color graphic in accordance with the musical bar of the music composition that is assigned in each individual case.

Claim 12 (currently amended): Method according to claim 11, ~~characterised in that~~ wherein the control of the visually perceivable representation of the individual musical bars of the musical composition are such that the representation of the respective rosette-shaped ~~colour~~ color graphics on the display of the electronic watch changes from one minute to next or from hour to hour in accordance with the sequence of the musical bars of the music composition.

Claim 13 (currently amended): Method according to claim 1, ~~characterized in that vice-versa~~ wherein the two-dimensional and/or three-dimensional ~~colour~~ color elements of ~~colour~~ color images, ~~colour~~ color photos, or any predetermined 2D-profile

outlines respectively a rosette-shaped ~~colour~~ <u>color</u> graphic respectively a ~~coloured~~ <u>colored</u> body or any ~~coloured~~ <u>colored</u> predetermined 3D-contours generated on the display of the electronic device, ~~especially the cell phone,~~ are electronically recorded and converted, on the basis of their basic ~~colour~~ <u>color</u>, into acoustically perceivable tones, chords, and/or tone and meter sequences of the music composition, ~~especially the cell phone ring tone sequence,~~ in a program-controlled manner in accordance with the respective assignment of the two- and/or three-dimensional ~~colour~~ <u>color</u> elements to the in each case corresponding segments under the segments <u>1st to 12th or 13th to 24th</u> ~~1. to 12. respectively 13. to 24.~~ of the ~~colour~~ <u>color</u> circle of fifths as well as in accordance with the assigned ~~colour~~ <u>color</u> key scale of the set 48 ~~colour~~ <u>color</u> key scales and in accordance with the keys assigned to the segments respectively the ~~colours~~ <u>colors</u> of the ~~colour~~ <u>color</u> circle of fifths in a programmed-controlled manner.

Claim 14 (currently amended):   Method <u>Method</u> ~~Use of the method~~ according to claim 13<u>,</u> <u>including providing</u> ~~in form of~~ an electronic ~~colour~~ <u>color</u> paint box for composing a music composition with the use of the given ~~colour~~ <u>color</u> circle of fifths, ~~colour~~ <u>color</u> key scales and tones, chords, and/or musical bars as well as major and/or minor keys assigned to them accordingly.

Claim 15 (currently amended):   Method according to claim 6, **~~characterized in that vice-versa~~** <u>wherein</u> the two-dimensional and/or three-dimensional ~~colour~~ <u>color</u> elements of ~~colour~~ <u>color</u> images, ~~colour~~ <u>color</u> photos, or any predetermined 2D-profile outlines respectively a rosette-shaped ~~colour~~ <u>color</u> graphic respectively a ~~coloured~~ <u>colored</u> body or any ~~coloured~~ <u>colored</u> predetermined 3D-contours generated on the display of the

electronic device, ~~especially the cell phone,~~ are electronically recorded and converted, on the basis of their basic ~~colour~~ <u>color</u> , into acoustically perceivable tones, chords, and/or tone and meter sequences of the music composition, ~~especially the cell phone ring tone sequence,~~ in a program-controlled manner in accordance with the respective assignment of the two- and/or three-dimensional ~~colour~~ <u>color</u> elements to the in each case corresponding segments under the segments 1st to 12th or 13th to 24th ~~1. to 12. respectively 13. to 24.~~ of the ~~colour~~ <u>color</u> circle of fifths as well as in accordance with the assigned ~~colour~~ <u>color</u> key scale of the set 48 ~~colour~~ <u>color</u> key scales and in accordance with the keys assigned to the segments respectively the ~~colours~~ <u>colors</u> of the ~~colour~~ <u>color</u> circle of fifths in a programmed-controlled manner.

Claim 16 (currently amended):   <u>Method</u> ~~Use of the method~~ according to claim 15<u>,including providing</u> ~~in form of~~ an electronic ~~colour~~ <u>color</u> paint box for composing a music composition with the use of the given ~~colour~~ <u>color</u> circle of fifths, ~~colour~~ <u>color</u> key scales and tones, chords, and/or musical bars as well as major and/or minor keys assigned to them accordingly.

Claim 17 (new):   Method according to claim 6, wherein the music composition is simultaneously reproduced acoustically in an electronic manner.